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MAZIE GRUMBULL.

THE NATINEE GIRL



Girl seems to be the very backbone of modern comic opera. And just now on Broadway there is a girl wave.

Only a while ago the plumes of historical heroes waved madly over historic stages from one end of the Bialto to the other, with a few lesser evils of the same sort on the side streets.

Dramatic New York fairly clanked with armor. Varieties were roared on high, real horses bore knights to battle, and we lived in an atmosphere of battle, murder, and sudden death.

This wave receded and left nothing to remind us that we had been over our heads. We looked off to the horizon expectantly, and there was a tinkle of tripping music, the sound of gilt heels pattering, and on with a rush came the girl wave.

Now it's in and settled frothily all over the same stages upon which had flamed the torches and the loves of other days. Some say the wave will be with us all through the summer, and it is a warm wave.

It is a fact that the ordinary thing that is given as nowadays labeled comic opera wouldn't have a leg to stand on were it not for the eternal girl.

She is as necessary to the mental nutriment and education of comic operagoers as problems are to the thespians or symbols to the Plinkieskins.

Some people would never get tired seeing the little haired and the villagers welcomed if they could only get enough assorted girl thrown in each time.

Any old thing in the way of a book will do. Give the hero a little trick crown fastened under his chin with elastic, so that he can snap it waggishly back and forth when the action lays.

Hang a lot of incidents and old jokes together like buttons on a string. Fit it all to secondary music, lifted bodily from sources living and dead, unmodified melody, and sweep that the stars may together before revealing light beyond the world.

Then you have the corpse of an opera, the Frankenstein of a musical comedy into which the pulse of life must be breathed.

So into the mass is injected the magic elixir of girl. Behold! The inert, conglomerate monster begins to vibrate, thrill, prance, hiss, hiss into a combustion of entertainment.

You could take a guide book or a French primer for a libretto and a hand organ for a score and make quite a respectable comic opera of them nowadays if you only put enough of the right sort of girl in it.

Let her dance, march, walk, trot, gallop, prance, saute, frolic, laugh, cry, hiss, hiss, let her lead, and you'll find next day that it was "well worth seeing!"

I wonder that the idea of a girl trust has never occurred to any of those astute Broadway managers. There's millions in it.

A corner in girls would be one of the safest notions that has ever rippled the intelligence of those girl sharps that are supposed to be such experienced judges that they can tell just how much a girl weighs by the length of her eyelashes.

It would create more of a sensation than the rise in the price of chips and steaks. It would be attached more bitterly than the Food Trust that last year cornered all the Spring chickens, kept them in cold storage through the winter, and are holding out for big bids now and representing the birds as nearly killed by frost.

The girl trust would have to proceed much in the same way. First, there would have to be a well constructed girl fund.

Theatrical managers would go about haters jawed and hollow eyed, hounding the agencies, and would find nothing but matrons, well-preserved women that looked as though they might have been the original creations that danced before Pharaoh.

Finally the thing would culminate in a girl scare. The coming scare would take it up. Are Girls Getting Scarce? they would ask in big red type. Is This a Theory or a Condition that Confronts Us? they would demand. Oscar Hammerstein would be interviewed.

All this time the members of the girl trust would be sitting back and holding tight waiting for the time to ripen when they might swing their tactics on girl-hungry New York.

"There are a few girls left," they would admit, washing their heads with invisible soap; "the extinction of the girl is impossible. She is infernal—unconquerable—and just now she is in a corner!"

But the revival of girl—the old kind of Amazonian marching girl—is shaking Broadway to its foundations every morning during rehearsal hours.

Interludes that a few months ago echoed noble, high-prized sentiments, and such things as, "By me faith!" "To home!" "In me king's name!" now reverberate to a different tune.

It's nothing now but, "Left—right—left—right—left, right—keep in step, there—break away! As you are—as you were! Toss out—toss in! Back—when! To-ra-ra-ra! To-ra-ra-ra! To-ra-ra-ra!"

Throw up a cant and enter any of our leading theatres now and you get dizzy with the swarming vista of girl.

Trump, tramp, tramp, come yellow girls, blue girls, gold girls, silver girls, bronze girls, gun metal girls, undulating up and down like indestructible consciousness.

King Dada is all girl. At Wallack's there is girl, more girl, most girl. A Chinese

Honeymoon, I understand, will present additional girl with variations.

I wonder why it is that all the queens in comic opera wear their skirts slashed up the knee? It must have been more than a fad with the titled ladies of mythology. It was a habit.

It is positively disconcerting to see some beautiful creature in classic draperies come gliding down centre to the footlights, sing some exquisite song about love and faith and duty, and then as she turns to go in a dignified way to exit R. U. E., to notice that the left seam of her skirt is disconnected, and that, apparently, she has no stockings!

This is one of the chestnutty old deprivations in the way of stage costume that have lost every particle of interest to even the haldest headed rowdies that ever chortled over a pair of pink tights.

The Greek goddesses may have been able to wear this ventilative style of costume to advantage, for they were a big, heavy, slow, languid lot, flat-footed and firmly poised.

But when you get a modern-limbed woman with garish ridges beneath her knees and a pair of high Louis heels tilting over the stage-pipe, and taking short steps as though she were walking on eggs, with this winged victory effect in skirts, you get something so exquisitely hideous that it hurts your back of your ears.

The pretty costumes in Dolly Varden were the main factors in the success of that frothy little bubble of music and words that has been carried to triumph in its sedan chair.

They were a new idea. There were no tights nor spangled corsets that mean nothing, but there were colorings beautiful as those in an old tapestry, soft browns, and grays, and blues, the flowered brocades of olden times reproduced with a sincerity startling in its beauty.

Every new stage picture was like a Watteau. It was like Dresden china set to music, or the painting on an ivory fan, and the designer and maker of the costumes in that little toy of an opera ought to have been out before the curtain long ago!

THE MATINEE GIRL.

MAZIE TRUMBULL.

This week Ten Minutes publishes on its first page a portrait of Mazie Trumbull. Miss Trumbull is a winsome, fetching little woman, whose popularity has been won by a series of excellent performances. Her forte is farce-comedy—at least she has devoted herself exclusively to that form of entertainment, with signal success. For three seasons Miss Trumbull has been practically a star.

The season before last she scored a hit as Margaret in A Rose Among Thorns. Last season she was featured in The Irish Pavehouse, with which she will continue another year. After that she will appear at the head of her own company in a new farce written especially for her. Joe W. Spence will be her manager. Miss Trumbull has a wealth of chic and is a sweet singer and a graceful dancer.

MURDO AND SAGE SEPARATE.

The managerial firm of Murdo and Sage, composed of William Murdo and Percy Sage, will be dissolved amicably and by mutual consent on May 31. Both members of the firm will continue in the business as managers. Mr. Murdo, who will retain the office of the firm in Bialto, has just finished a drama of emotion for Miss Mannequin, that she will appear in next season. Frank McKee will continue to manage her. Miss Mannequin's leading man will be Arthur Byrne, whom Mr. McKee intends to star soon after next in Mr. Fitch's Major Andie, to which William A. Brady once held the rights. The announcement of Miss Mannequin's production of the new Fifth play probably means that she has abandoned the dramatization of "Queenie," that had been given as her next season's play.

MARY MANNEQUIN IN SERIOUS DRAMA.

Mary Mannequin has decided to abandon comedy, in which she has been so successful, for the serious drama. She is to do this, it is said, by the favor she has met with in the roles of Cordelia and Pauline. Clyde Fitch has about finished a drama of emotion for Miss Mannequin, that she will appear in next season. Frank McKee will continue to manage her. Miss Mannequin's leading man will be Arthur Byrne, whom Mr. McKee intends to star soon after next in Mr. Fitch's Major Andie, to which William A. Brady once held the rights. The announcement of Miss Mannequin's production of the new Fifth play probably means that she has abandoned the dramatization of "Queenie," that had been given as her next season's play.

T. B. H. C. ELECTION.

The Theatrical Business Men's Club held its annual election May 28. Those officers were elected: President, Joseph Brooks; vice-president, Frank L. Farley; secretary, R. Q. Corbier; treasurer, William H. Wood; board of directors, George H. Broadhurst, A. L. Brinsford, John Murry, Al. Hayman, Hollis R. Conley, George W. Lecher, Meyer W. Livingston, George H. Mitchell, William F. Connor, William Horne, Franklin McKee, David Kline, Arthur R. Meyer, Benjamin F. Becker, Daniel V. Arthur, and John W. Mannequin.

A TRIBUTE TO MYRA MAYNARD.

Myra Maynard played Glory Quail in The Christian last week with Arthur Matthews' stock company in Albany. Viola Allen, who was to be in Albany Thursday, witnessed the performance, and afterward sent Myra Maynard a beautiful floral offering deeply, accompanied by this note:

To Glory Quail: Myra Maynard: With warm appreciation of a charming performance, and all good wishes for ever-continuing success from Glory Quail. Viola Allen.

THEATRE TICKETS ON CREDIT.

Managers Spitz and Nathanson, of the English and Park theatres, Providence, R. I., have the distinction of being the first theatrical managers in the country to sell tickets to any person on sixty days' credit. By a unique arrangement with the New England Trust Company, of Providence, questions in that institution have the advantage of sixty days' credit at a member of the city's banks. The English and Park have been included. The plan is working well.

MARTINIQUE IN SPECTACLE.

The eruption of Mount Pelee, Martinique, and the destruction of Saint Pierre are to be the subjects of a spectacle that Frederick Thompson is the manager of A Trip to the Moon, that was a feature of the Pan-American Exposition, and is now at Conny Island. He is going to Martinique to get material for the spectacle.

CLARA BLOODGOOD MARRIED.

Mrs. Clara Bloodgood was married at St. George's Church in this city, May 28, to William Laidner, a stockbroker. This is Mrs. Laidner's third marriage. She will star next season in Clyde Fitch's The Grass Widow.

IN MEMORY OF DAVID HANCHETT.

When David Hanchett, the distinguished old actor, died in Brooklyn on the twentieth of April, one of the newspapers paid to his memory the tribute that his long career deserved. He had, indeed, outlived his generation, and his name lay chiefly in the minds of those who were players before and during the Civil War. By those old first-nighters he was held in high esteem, and in the records of the American stage his name should have a place of honor.

Mr. Hanchett was born in Montgomery County, N. Y., in 1818. When seventeen years of age he came to New York and engaged in mercantile pursuits. In 1845 he founded the old Shakespearean Association that gave performances at Gothic Hall in Broadway. Mr. Hanchett played a wide range of leading parts with this group of amateurs during one season, and the next year, 1846, he made his professional debut as utility man with a company traveling in the South. For the next eight years he played steadily in the stock companies in Charleston, Chicago, Cincinnati and other cities, gradually rising in the profession, and in 1854 he returned to New York to become the leading man of the company at the Broadway Theatre. He had by this time won a firm foothold as an actor and was much admired and popular.

After a year in New York Mr. Hanchett went to Boston, where he was destined to make a number of the best seasons of his career. He was for one season the leading man at the Harvard Athenaeum, managed by R. L. Barnard. Then he went over to the National Theatre, under the management of William R. English. There he played in company with Lucille and Helen Westons, and his popularity in Boston became as great as he had enjoyed in New York.

During his last years Mr. Hanchett acted frequently with Charlotte Cushman, making several tours of the country with her, and they became warm friends. In speaking of the famous actress a few years ago Mr. Hanchett said: "The last time I played with her was at McVicker's Theatre in Chicago, not long before her retirement and death. Every night when we left the theatre I walked home with her, and frequently when we came to a lamp post we stood under the lamp and talked as would two men, sometimes spending hours in this way. She was a grand woman and remarkably entertaining as a conversationalist. She gave me many important ideas regarding the drama, and much valuable information, which she had acquired abroad about acting. While there was nothing stylish about her dress when on the street, her costume usually being a starch hat and an unbecomingly coat, in the pockets of which she carried her hands, her manners were charming and all her acts were characterized by the most womanly delicacy. I loved to act with her. She was so kind, patient and considerate, and so thoughtful for the feelings and rights of others."

Mr. Hanchett played many times in support of Julia Dean, whom he greatly admired as an actress and as a woman, and of Edwin Forrest, whose genius he very deeply appreciated. But of all the players with whom he was associated Mr. Hanchett always spoke, with the greatest affection of the older Booth. To him the old actor was devoted, and he loved well to sing his praises up to the time of his death.

At the time of his greatest prominence on the stage Mr. Hanchett married Emma Warren, sister of William Warren and widow of J. R. Price. In the development of whose talents he later devoted his energies. When Miss Price rose to distinction he managed her tours and was for many years wrapped up in her success. His own daughter, Julia Hanchett, now prominent on the stage, also received her artistic training from him, and her success was the joy of his old age.

Mr. Hanchett taught the art of the stage in a number of cities during the latter years of his life, and counted among his pupils several players who are on the high-road to fame. He made his final appearance last season in the role of Parson Christian in The Penitent. Afterward he went to the home of an old friend in Brooklyn, where, on April 20, he died suddenly of heart failure.

ENGAGEMENTS.

By W. E. Nashville, for The Village Parson: F. Howard Long, Rayner Walker, Harold Vachon, Grace Winchell, and Harry M. Smith.

W. F. Riley, as manager, and George Buxton, as agent, of Newbury's Minstrels.

Belle Randall, for the Midland Beach Opera company.

Clara Bell Jerome, for Hutchinson's Play.

John G. Cuthby, with Alvin Broadbent, for the role of Sigurd in Thule.

Alvin Clifford and Little Rock Clifford, for Human Hearts (Boston company).

George H. Barnstable, with Daniel Sully, next season.

GOSSIP OF THE TOWN.

Frank Weston has gone to Denver to look after the interests of his mine. He will spend the summer prospecting, returning in time for the opening of next season.

Frank Hopkins and Allen Hamilton, formerly connected with W. E. Nashville's Human Hearts (Western), have severed their connection with Mr. Nashville and hereafter will exploit their own attractions. Sandy Bottom will be their opening next season.

Thomas H. Shea is said to have found in his new play, The Hunchback's Daughter, by Eugene Thomas, a role that gives him equal opportunities with Mathias in The Belle and Dr. Jekyll and Mr. Hyde. The play is to be produced early next season.

Billy R. Van, who is playing the principal comedy part in My Antisocial, has contracted with George Tilton Smith for a farce-comedy, to be called Bellamy's Busy Day. Mr. Van has engaged Eugene Wallington to handle the attraction and the season will open about Sept. 15.

The West End Theatre, new building, is to be managed by Leon Meyer.

To advertise the opening of the new Yankton, S. D. Theatre, Managers Hudgers and Lock have issued a large and costly calendar elaborately lithographed in colors. If the theatre is as pretty it will be a beauty indeed.

Mr. and Mrs. Sam J. Ryan (Maud Huth) will be seen in a farce-comedy next season.

George Arliss' play, There and Back, was produced by Charles Hawtree in London May 22, with reported success.

Williams and Walker will appear next season in a new musical comedy, in Dehoney, by Paul Laurence Dunbar and Will Marion Cook.

Mrs. Delamotte and R. A. Clark, of the Castle Square Opera company, have gone to St. Louis to join the company of Delmar Garden.

Adelaide Thurston will continue to star in At Conny Corners next season under the management of F. J. and Clifton Willatch. The play has proven a decided success.

Since Edgar Selwyn arrived in London four months ago with the Arizona company five one-act plays from his pen have been produced in that city. They are: A Friend in Need, at the Adelphi; When a Man's Married—Then, at the Palace; When Danny Comes Marching Home, at the Princess; A Tooth for a Tooth, at the Tivoli; and A Mutual Experiment, at the Royal. Mr. Selwyn has just completed arrangements for the production of his four-act drama, The Elder Brother, next season under the management of Tom R. Davis.

The late Henry C. Miner's Summer residence at Red Bank, N. J., "The Grange," is offered for sale or to let.

Al. Lester and Maude Kellett closed a successful season with the Arizona company, and have signed for the summer with the Clara Turner stock company, Salem Willows, Salem, Mass. Next season they will play with Irene Myers' company, doing their single and double specialties.

Charles Ulrich, of San Francisco, has written a drama that has Dolly Madison as its heroine. Mr. Ulrich is the author of the Chinese play, A Colonial Maiden.

A farce entitled The New Clown will open the Madison Square next season. Jameson Lee Finney and Jennie Busby will have prominent roles.

Thomas H. Shea will include in his repertoire next season a new play by Eugene Thomas, entitled The Hunchback's Daughter, and another new play by a well-known author.

The Toronto Industrial Exposition Association has contracted with Boleyn Kiraity to produce a large spectacle at the forthcoming exposition in September. It is said that over 1,000 people will be employed in the presentation. H. Percy Hill has been engaged to assume charge of the special attractions, the general advertising, and press work.

Delight Baruch, a Chicago girl, who made her debut in the Opera School of the Chicago Auditorium Conservatory last season, has been engaged by Manager Harry Hamlin for one of the soprano roles in his production of The Wizard of Oz at the Grand Opera House, Chicago.

Charles Hawtree is soon to produce at the Princess Theatre, London, a play by George Arliss, entitled There and Back.

Theodore Krumer, author of The Fatal Wedding, has gone to Europe in the interests of Sullivan, Harris and Woods, to arrange, it is said, for an elaborate London production of his successful play.



HENRY E. DIXEY IN A MODERN MAGDALEN.

THE



LONDON.

(Special Correspondence of The Mirror.)

LONDON, May 24.

A very tragic occurrence has just happened in connection with a new drama, which Violoncellist Van Biens is to produce at the Lyric, Hammermith, next week. H. J. Mayne, a well-known actor, playwright, and stage-manager, who was to have produced this play for Van Biens, dropped dead early this morning in his bed.

To-night Mrs. Lewis Waller starts a twenty-four weeks' season at the Royalty with a revival of *Zaza*. Madame Rejane comes to play *Zaza* in the original at the Imperial on Monday. Madame Harding starts a short season on the same date at the Coronet. She

In conclusion let me inform you that Tree will revive Hamlet at Her Majesty's on the nights when Ellen Terry goes to the Lyceum with Irving.

(Special Correspondence of The Mirror.)

PARIS, May 18.

A few days after the production of the Crawford play, we saw another work that much resembled it. This was Maurice Maeterlinck's *Follies* and *Hellande*, with music by Charles Debussy, produced as a lyric drama at the Opera Comique. You know the story of this example of the symbolic, so it is needless for me to point out how evidently it was inspired by the *Debut*. Yet how weak is the result of the imitation. M. Maeterlinck, it is true, has been in arms against the production, and that changes have been made in the play to assert his authority, and that the drama has become an incomprehensible jumble which no hoped would meet

There has been a pretty fuss over the abolishing of public rehearsals that have long been one of the cherished privileges of the Paris critics. Fancy what would happen if first night notices had to be written on the jump, as in America. Our reviewers would resign rather than face such a task.

(Special Correspondence of The Mirror.)

ROME, May 10, 1902

Moses then appears, and tells how he has heard Jehovah's voice, bidding him return to Egypt to free the Israelites from Pharaoh and slavery.

plagues, had been the talk of Milan a little time

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viens, and I thought it might make a little bit for the actress benefit.

"That same night I wrote it, and called it 'The Last Day'."

"And then it was that I became a dramatic author."

There is some one here, we have been having such a time. She made quite a hit, especially in her Japanese version of Camille. Of course, all the members of the Japanese Legation were present, as also all the Japanese in Rome. They seemed to enjoy the performance very much. So did the Italians who were there. Though they could not understand the words, they knew the play, and could understand the actress, her and gestures, which were very expressive.

Lina de Ferra has also been here, but had but little success.

One of the latest has paid us a second visit, and was as well received as before. She is not only a pretty woman, she can dance.

R. P. Q. R.

VIENNA.

A Playwright's Suicide—Numerous Productions—A Cliche Abolished.

(Special Correspondence of The Mirror.)

VIENNA, April 22.

Gradually the theatrical season here draws to a close. The warm sunshine, the budding shrubs and trees of the Prater and the tables in front of the coffee-houses are proving stronger attractions than Swedish drama, Hungarian operetta, or American comic opera. Since the first of the month there have been no important productions of native authorship, though several foreign plays have been produced with more or less success.

The censor has been getting himself more dislikable than ever by a too energetic use of his death-dealing red lead pencil. His latest outrage is the scratching beyond recognition of one of Max Dreyer's comedies that had successfully "passed through the fire" in Berlin.

The very best news of the month is that the cliche have been ejected in a body from the Royal Theatre, "never to return," says Secretary Rosenbaum.

Herr Naval, one of the principal soloists of the Royal Opera House, has resigned his position, owing to dissatisfaction with the part assigned him in the Juellen. Herr Naval had but recently renewed his five-year contract at a salary of \$6,400 a year.

At the Theatre an der Wien, Steiner's company presented Eine feine Nummer, a musical comedy by Julius Freund. The costumes and staging of the offering are fully up to Herr Steiner's high standard, and the plot is as engaging as the plots of the productions at this theatre usually are. The story follows: A magistrate meets a young lady at a fashionable health resort, and immediately falls in love with her. The young lady has a little boy, or rather there is a very lively small boy, under her protection, and whose presence is unexplained. The magistrate is so head-over-heels in love that in reality he doesn't care whether the young lady has a little boy or not, but as showing this feeling would spoil the misunderstanding upon which the plot rests, he conceals a suspicion and deserts his fair donna. He immediately returns, however, upon being told, apparently by some one who has been waiting outside all this time to explain, that the young lady is the governess and not the mother of the child.

Josephstadt Theatre is again to the front with a success, in which Alexander Girardi more than regains the few leaves lost from his crown of laurel in the recent disaster. Der grosse Thorheit. He and seine Schwester (He and His Sister) is a four-act musical comedy, by Bernhard Buchbinder and Rudolph Raimann. "He" (Girardi) is a letter-carrier and leader of the post office orchestra, and "his sister" (Hansi Niese) is talented and anxious to go upon the stage. A newspaper critic has written an operetta and has had a falling out with his principal soprano, who, at almost the last moment, refuses to go on. Josephine, "his sister," comes to the rescue, and rehearses day and night with her brother.

In the third act Herr Buchbinder plays his trump that proves a winning card. The operetta is nearly over, the debutants stand upon the stage, she should now sing a waltz song, but the orchestra remains quiet, and the conductor is not in his place, and the curtain falls. The soprano, who has conspired with the conductor to prevent the success of her rival and of the operetta, laughs triumphantly from a box. The letter-carrier jumps up from his seat in the parquet, requests the audience to have a moment's patience, disappears through the stage-door and soon appears, baton in hand, in the conductor's seat. The curtain rises again, and the operetta is concluded satisfactorily. Having parts played in the audience is not a new idea to the German stage, but caused, nevertheless, considerable commotion the first night. Of course, the author marries Josephine in the fourth act.

Raimund Theatre gave the premier of Karl Biedler's historical drama, Weltgericht, April 12. The scene is laid in Paris at the close of the Revolution. Most of the great characters of this stirring epoch play their parts behind the scenes, while a lot of very small characters relate the doings of the great ones in a monotonous strain. Of the deluge of Napoleonic drama of the last few years Herr Biedler's effort is certainly the worst. Fräulein Clara von Kury, the brightest star of Hungary's operatic firmament, has now twinkled successfully for more than a week at Carl Theatre. This lively young lady made her first appearance here in Der kleine Günstling (The Little Favorite), an operetta, by Bald and Feyer. It tells of one of Catherine the Second's love affairs. The Empress shows favors upon a young officer of the Guard, Duplessis, and presents him with a signet ring that shall procure pardon for any misdeed. But Duplessis prefers his Anton to the mighty Catherine, and presents her at the court as his sister. The Empress discovers the deceit and condemns the young officer to die. The ring saves him, and all ends happily. The music is of the popular Hungarian type that seldom fails to please the Viennese.

On April 14 a new ballet, Die Perle von Iberien (The Iberian Pearl), scored a sufficient success to insure it a permanent place in the ballet repertoire of the Royal Opera House. Naturally a ballet depends, for success, more on good dancing, good costumes, and good staging than on the story unfolded. The Iberian Pearl as a story is good, not so much because of its intrinsic worth as because it was written by the dainty little province dancer, Fräulein Irene Sireal, who plays—or rather dances—the title-role. Paquita, the Iberian Pearl, a gypsy dancing girl, is in love with Student Ramiro. By her prophetic vision, and with the aid of the river nymphs she overcomes her enemy, the bad governor of Saragossa, who would like to

burn her, as was the custom in those good old times. Ramiro is knighted by the good Queen, and all ends happily, with Paquita on the point of her toes amid a bewildering whirl of gypsies, lags, and tarantulas.

The first performance under the new management of the Volkstheater, Herron Weiss and Babovic, was a full-dress rehearsal for the press of Björnstjerne Björnson's Usher under Kraft. The rehearsal lasted from 10.30 A.M. to 6 P.M., with an hour's interval at noon. The drama will be presented to the public in two parts on April 26 and 27.

Franz Antonie Baumgartner, author of several successful dramas and novels, committed suicide at his home, in this city, on April 16. The rash act may be attributed to ill health and the grief occasioned by the failure of three of his short plays that were produced on April 12 at the Volkstheater. Of these plays, Der Nachtwächter von Schirn, Max Winkler, and Nur aus Traute, the first two were severely criticized. At noon of the day of her death Frau Baumgartner mailed a letter to the management of the Volkstheater requesting the return of her ill-fated manuscripts.

Gustavo Salvini and company will bring their engagement at the Raimund Theatre to a close to-night with the tragedy, Edipo re. During Signore Salvini's short stay here Stieglitz (the German S. R. O.) has been the rule at the Raimund.

Eleanora Duse and company, Constant Coquelin and company, and Fräulein Petri are among the attractions booked for the Raimund in May.

The regular concert season closed at Easter-tide. Herr Naval gave a farewell concert April 21 at the Grosses Musikvereinsaal, that was well attended. He rendered a very interesting programme, including selections from Mozart, Beethoven, and Schubert.

Mascagni will close his series of concerts on April 22 and leave for Budapest. It is reported that the composer is working on a new opera, Marie Antoinette, that will be produced in Paris and Vienna early next season.

CLAUDE C. BARTHAM.

AUSTRALIA.

Amy Castles' Success—Gillette's Visit Postponed—Rebuilding Her Majesty's.

(Special Correspondence of The Mirror.)

SYDNEY, April 22.

Bernard Espinasse, for some time J. C. Williamson's "house author," is now in London. Mrs. Langtry, it is said, is to produce his one-act drama, Her Good Name, at the Imperial Theatre.

Wilson Barrett has closed his Australian tour. He left April 18 for South Africa to open at Durban May 18. Daisy Belmont has left his company, having married in Melbourne, where she will reside.

J. C. Williamson, always a busy man, has been up to his eyes in the extra work entailed by Her Majesty's fire, and has now got his many ventures into running order again. "Way Down East," which was to have opened at the Royal next month, has been canceled for the present. Most of the members of the ill-fated Ben Hur company have been transferred to other of Williamson's companies.

Janet Waldorf is appearing at the Royal in As You Like It under Williamson's management. Associated with her are Norval McGregor, Mrs. Ada Dow Currier, H. H. Vincent, Austin Melford, Mabel Lane, and Ruth Mackay. The four last named are ex-members of the Ben Hur company.

Willoughby and Geach's The Wrong Man. Wright has struck oil in Melbourne, and well deserves their change of luck. This is the company that after undergoing all the initial expenses of a season at the Sydney Criterion were driven out before the curtain ever went up by the plague, which also claimed as victims two of the principal members.

Frank Thornton opens his Australian tour May 3 at the Melbourne Princess.

San Toy, fresh from his Melbourne successes, is now in Adelaide, the Sydney season having been postponed.

J. C. Williamson paid a full week's salary to all hands connected with Ben Hur, who were thrown out of work by the recent fire.

Her Majesty's is already in the hands of the contractors, and when it reopens great improvements will be noticed. Mr. Williamson is making good capital out of the popularity of Amy Castles, the young Victorian soprano. Her Melbourne season was a huge pecuniary success, and the Sydney visit will prove little, if any, less profitable. Miss Castles has recently returned from a two years' study in London and Paris. Prior to leaving Australia she raised nearly \$4,000 by a short tour, undertaken with the idea of securing funds for her musical education.

Lee and Rial's World's Entertainers are enjoying good business at the Palace Theatre. The bill includes Salerno, Neal McCoy, Grace U. Ward, the Tobins, Bunth and Rudd, and The Merry World is ably interpreted by Rose Hamilton, Ada Willoughby, Neal McCoy, C. U. Rodney, and others.

Peggy Fryde is back at the Tivoli, where the last week of Lydia Yeamans-Titus is announced.

A Runaway Girl is due at the Theatre Royal May 3.

William Gillette's visit to us has been postponed, and Mr. Williamson will form a company of his own for Sherlock Holmes.

Inez Bensusan, who lately completed a two years' tour with Charles Arnold's company, will sail for America by the Ventura on April 22. This will be by no means the first experience of this artist outside her own country. In England she played a season with the Kendals on tour, and also appeared as Blanche in Cheer, Boys, Cheer. Miss Bensusan is the authoress of Beata Beatrix, a play staged in London. The actress is taking a number of plays to America, and will endeavor to secure an opening on the New York stage.

E. NEWTON DALY.

SYDNEY, April 22.

Theatrical business in Australia continues moderate, but there will be an improvement when the thousands of Australian sightseers return from viewing the coronation ceremonies in London, and the plague and dry season have become things of the past. Considering the many difficulties experienced by Australian managers during the last few weeks, it is wonderful that most of them should enjoy full, if not crowded, houses. J. C. Williamson, Bland Holt, and Messrs. Geach and Willoughby are among the fortunate ones. In Sydney Bland Holt finds Drury Lane dramas an irresistible attraction at the Lyceum, while in Melbourne Mr. Williamson has found A Runaway Girl his biggest success in musical comedy; and Messrs. Geach and Willoughby have discovered a veritable gold mine in The Wrong Man. Wright.

In Sydney the playhouse attendance has

been of a somewhat fluctuating character, except at the Lyceum, where The Nymph of Life will be replaced by In Sight of St. Paul's. Mr. Williamson has commenced a short season at the Royal with As You Like It. Miss Janet Waldorf being the Rosalind. She has made a good impression. In a few nights the company will leave for Melbourne, and be replaced by Mr. Williamson's Musical Comedy company, with A Runaway Girl. The Criterion will shortly be reopened by Alfred Woods and Maud Williamson with romantic drama.

Theatrical business in Melbourne is, perhaps, more brisk than in any of the other commonwealth cities, it being at present the residence of the Governor-General and the seat of the Federal Parliament. At Her Majesty's the remarkable success of San Toy, A Runaway Girl, and other musical comedies, has largely assisted in recouping the losses incurred by Mr. Williamson in Sydney, and there are good reasons for believing that the dramatic company, headed by Janet Waldorf, will be cordially welcomed by Victorian playgoers. The Broughs are playing a farewell season at the Princess, and have had good attendances, but it is clear that musical comedy and romantic drama bring the largest crowds. They will be succeeded by Frank Thornton, with a new company and new play. At the Royal William Anderson is doing well with sensational drama, while packed houses are the rule at the Bijou, where The Wrong Man. Wright has proved a real mascot.

The large number of musical comedies of which Mr. Williamson owns the Australian rights has induced him to organize a second company, which has made an encouraging start in Adelaide, and will probably spend several months in Western Australia, where amusements are few and dollars are plentiful. Josephine Staunton has already discovered this to her profit.

The latter portion of the year is evidently destined to witness a great theatrical revival in Australia. Mr. Williamson states that he will shortly have a new comedy company for the production of As You a Mason and On the Quiet, and another company to play Sherlock Holmes. George Murgrove has added A Royal Rival and The Sorrows of Satana to his repertoire, and it is not unlikely that Miss Nellie Stewart will make her appearance in both plays.

The Broughs, after leaving Australia, will tour India and China, disembarking at Shanghai in March, 1905.

It is understood that after the departure of the Broughs from Australia Cecil Ward will leave the company, and start management on his own account with the same class of plays.

Vanderbilt business generally continues good. Harry Rickard's playhouses in Sydney, Melbourne, Brisbane, and Adelaide are doing well. He will shortly add Perth to the list, and arrange for a strong combination to tour New Zealand. Cinqueville will head the company. Messrs. Lee and Rial have strengthened their company at the Sydney Palace by the addition of Ada Willoughby and Rose Hamilton. Their touring company in North Queensland is said to be having a good time of it.

JOHN PLUMMER.

GOSSIP.

A. B. Adamini closed with the Dumonts in Chicago on May 17. Mr. Adamini's clever work was appreciated by the press wherever he appeared this season, but particularly in Chicago and New York, where his success was most pronounced.

H. S. Northrup left for San Francisco last Sunday with the Henry Miller company.

Myra Collins, after an eighteen months' rest at her home in Cincinnati, has entirely recovered her health and will resume her stage work in the near future.

Howard Kyle delivered an address on Nathan Hale at a reunion of Union and Confederate veterans at Cumberland, Md., on Memorial Day.

Liebler and Company have issued a very handsome souvenir of Viola Allen's tour in The Hunchback. It is printed in colors and illustrated with portraits of Miss Allen and sketches by Ralph Seymour. The letterpress is an appreciation of the play and of Miss Allen's work, written by Lyman B. Glover.

The Pennsylvania Billposters' and Distributors' Association held its ninth annual meeting at Reading, Pa., May 21, 22.

Clara Tuttle (Mrs. Frank L. Yerrance), who, owing to the death of her husband, has been in town for the past six weeks, has returned West.

Mary Kerr, the ingenu of Harry Corson Clarke's company at the Columbia Theatre, Washington, during the Spring season just closed, made a record for industry by playing every night and at matinees, and attending to the press work besides. In both employments she was decidedly successful.

Henry B. Harris, who recently underwent a severe surgical operation, is out of danger and it is expected that he will recover speedily.

Michael Higgins was placed under arrest on May 21 for threatening the life of Oscar Hammerstein. When arrested the man carried a large butcher's knife. He is now in the insane pavilion at Bellevue Hospital.

Harry Corson Clarke closed a successful stock season of six weeks with his own company at the Columbia Theatre, Washington, on Saturday night. He has already had offers from six stock company managers to play star engagements during the summer, but has, as yet, not decided his plans. He returned to New York yesterday (Monday), to remain for several weeks.

Joseph Canthorne and Quercy Vassar were married in this city May 21. This is Miss Vassar's third marriage. Her former husbands were the late Harry Kernell and William Lynch, from whom she secured a divorce.

Frank C. Young and Bessie De Voie are meeting with much success in their original acrobatic dancing novelty, and are now playing the principal roles of Lord Byron and Lady Betty Fringle in The Show Girl at Wallack's.

E. S. Brigham, manager of the Gills Theatre in Kansas City, will arrive in New York the last of this week to complete his bookings for next season at the Gills. Mr. Brigham also controls and is booking attractions for the Grand Opera House, Topoka; the Arabian Theatre, the Blake Theatre, Webb City, Mo., and the Grand Opera House, Carthage, Mo. The Grand at Topoka is undergoing a complete renovation, and when it opens next September promises to be one of the handsomest theatres in the West. It is on the ground floor, and has a large seating capacity and one of the largest stages in the country. A. S. Kane, a former newspaper man, will manage the Grand. Mr. Brigham's New York office is with Blair and Havlin's, 1441 Broadway.

William Garth, resident manager of Haylin's, the Grand and the Imperial theatres, St. Louis, is in town for a few days' visit, after which he will go to Atlantic City, which will be his headquarters until the end of July. His theatres, he says, have just closed their most prosperous season. He looks for still better business next season.

Milton Akers has secured from Matt Gray the production of The Isle of Champagne, Wang, and El Capitán, that will be used by Mr. Akers' summer opera companies in Brooklyn and Wash-

ington. The Synagogue Opera company has also secured the Wang production from Mr. Gray.

Bella Stacey is to star next season in a new comedy. She is at present a member of the Abner Opera company.

Clara Lavina, of the Terrace Garden Opera company, was taken suddenly ill with pleurisy last week and in consequence could not appear in the company's current production of The Black Human. She expects to sing next week in Socacelo.

The Chase-Lister Theatre company (North-ora) has just closed at Cedar Rapids, Iowa. Chase and Lister will open both their Northern and Southern companies early in August with two new plays purchased from Joseph Stiles.

Marie Haynes yesterday entered the private hospital of Dr. Bull to undergo a serious surgical operation.

Lillian Bond, who appeared in Hearts Adams at the Garrick this season, is ill with nervous prostration.

The summer opera company at Terrace Garden opened its season May 21 with The Black Human. The opera will be continued during this week. The next offering will be Socacelo.

Humperdink, composer of Hansel and Gretel, has completed another fairy opera that will be produced in Berlin next season.

Madame Rajana, who is playing at the Imperial Theatre, London, had to change her bill suddenly last week at the command of King Edward. She had been announced as the bill, when the King, who had declared his intention of attending the performance, sent word at the last moment that he wanted to see Ma Cousine instead. The change delayed the performance half an hour.

Mr. and Mrs. Robert Rogers have left New York to visit Mrs. Rogers' family in Boston for a few weeks, when they will go to the seashore for the summer.

William Bonelli will have several attractions on the road next season, besides his An American Gentleman companies, Eastern and Western. He will make two new productions, preparations for which are now well under way. Al Harris will be Mr. Bonelli's general manager.

A play by Edgar Pemberton, written in collaboration with the late Bret Harte, will soon be produced in London by Arthur Bourchier.

According to a London rumor, Sir Henry Irving and Charles Wyndham may act together next season in a new play by Henry Arthur Jones. Mr. Wyndham also is said to contemplate a globe-girdling tour.

Dion Boncourt will come here next season to stage the production of Fanny's Girl, in which Virginia Harwood will play the title-role. Oscar Asche may be engaged for the part of Maldonado, that he originated in London.

Helena Collier, who played the leading parts in William Collier's support for the past two seasons, has been engaged by Robert Campbell for Lina in Bartley Campbell's The White Slave, which will open at the Bijou Theatre, Pittsburgh, on Sept. 8.

Madge Lawrence, for the past two seasons playing in A Day and a Night, has been engaged by Broadhurst and Currie for Mr. Jolly, of Jolly, next season.

J. M. Wallich has planned to send out a company next season to play alternately The Bandit King and The Cattle King.

Helga Howard, who has been attracting some attention as Leppa, the gypsy boy singer, in The Wild Hunt at the Knickerbocker Theatre, was called upon Saturday night at ten minutes' notice to play the part of Vanni, on account of the illness of Miss Nesbitt. Considering the fact that she had read the part but twice, Miss Howard gave a charming performance, at the same time playing the violin obligato which is a part of her own business in the production. She continued in the role for several successive performances during the principal's absence.

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TELEGRAPHIC NEWS

CHICAGO.

To Play Ping-Pong at Studbaker Forty Club's Farewell Dinner—Windy City Whispers.

(Special to The Mirror.)

CHICAGO, June 2.

Three of the downtown theatres are closed—Powers for the Summer and the Studbaker and the Grand Opera House for the time being. When Julia Marlowe finished her performance of When Knighthood Was in Flower last Saturday night, Manager Powers put up the shutters until Fall, and will enjoy his first long rest in years, going with his family to Lake Geneva, Wis., where he has a cottage at the Congress Club. He will remain here this week for a short supplementary season, however, when Mary Mannering and Kyrie Belle will appear for five performances of The Lady of Lyons, beginning Wednesday night and including the Saturday matinee.

The Forty Club's farewell dinner of the season took place at the Wellington last Tuesday evening, and among the guests present were De Wolf Hopper, Richard Carle, Henry Norman, Samuel Edwards, Wilfred North, Edmund Stanley, and Bruce McLean. I was elected president for the nineteenth year, and the other officers are: George Ada, Vice-President; George W. Hancock, Secretary; George H. Jenner, Treasurer, and E. W. Kohlman, James H. Channon, and Samuel Kayser, Executive Committee.

A terrible railroad accident occurred over at the People's Theatre the other night during a performance of Under the Gaslight. While May Homer was reciting the hero the locomotive fell on her, and the leading man and stage hands had to lift the cab from her prostrate form and the steam chest from the breast of the hero before the performance could proceed. And the audience demanded an encore.

Walker and Fields gave their eleventh performance at the Grand Opera House last night, and it was their final performance of their season. The business here was phenomenal, and they topped \$50,000. The Grand will remain closed for about two weeks, when The Wizard of Oz will be produced under Julian Mitchell's direction.

June is not exactly a Shakespeare month hereabout, but the Columbia Stock company put on Romeo and Juliet yesterday, and Anne Sutherland made a bit as the Capulet girl. Frederick Hartley does Romeo well, and he will do the Montague all day Thursday for his own benefit.

Although twenty-seven performances of Florence have been given at the Illinois they have been so full of the attendance, and business continues large. Manager Davis assures me that the cast will remain unchanged during the run, and that Mrs. Hopper and Cyril Hunt will continue.

William Morris is in town for a few days. He will be seen in vaudeville later in the month on the Masonic Temple roof, where Camille D'Arville is working this week.

Next Monday evening Manager Brown, of the Studbaker, will put on Gay Clowns' new comedy, called Ping-Pong, with a cast including W. J. Ferguson, Bert Haverly, E. J. Hatcher, Charles Hartney, and Wilfred Clarke. It will run for two weeks, and the house will then close for the alterations necessary before the opening with King Dodo Aug. 4. Meanwhile Mr. and Mrs. Clement are doing their old-fashioned version of The New Dominion at the Chicago Opera House.

Wilfred North, of Julia Marlowe's company, paid a couple of visits to my police court last week and witnessed more comedy and melodrama than he has seen in years.

The run of Stone Acres will come to an end at the Grand Northern next Saturday evening, after four good weeks, and will be followed by Williams and Walker in Sons of Man.

A large crowd participated in the opening of the Coleman Gardens last Saturday night and thoroughly enjoyed a striking vaudeville and musical programme. This day fair to be one of the popular amusement places here this Summer.

When the benefit for the Martinique suffered the spread the widow of the late Colonel Jack Haverly kindly postponed the projected benefit for her, and when the Martinique benefit was declared off the Haverly benefit was arranged for next Thursday afternoon at McVicker's. Most of the professionals in town will participate, and Miss Haverly will sing.

Richard Carle now has The Storke in perfect running order for the Summer at the Danvers, and his own magnetic personality, together with the capable co-operation of Henry Norman and Edmund Stanley, carries the bright show with a whirl.

At the Alhambra this week the girls will have a real treat for Selma Hammer and Richard Harker are doing Raghu, with Camille "by request" Thursday afternoon. (With Camille in the afternoon and Raghu in the evening the insurance ought to be colossal.)

A Man of Mystery is at the Bijou Theatre, and over at the People's there is a big production of The Danites. To-morrow Miss May Homer has a benefit, and next Thursday Francis Brown takes the "kitty."

John T. Kelly, the Illinoisan and one of the Water-Fields bunch, attended the race at the Hawthorne track here on Decoration Day. That evening the betting ring, paddock and grandstand burned to the ground.

The John R. Young Opera company is doing The Two Vagabonds over at Mason Park, which was known last year as Bannyside Park.

John B. McWade, the well-known baritone, has gone to New York city to live.

Ferris Wheel Park opened for the season yesterday. Sans Souci Park had a great crowd at its opening, Decoration Day, and on the same day there were over eighteen thousand people at the Outlets and Loop Park.

Edna Wallace Hopper ran over to McVicker's the other night and made one of the enthusiastic throngs in the race scene. Next week the horses from The Suburban will run over to the Illinois, and go on in the Florida arena.

Manager Murdock has engaged the Banda Roma for a season on the Masonic Temple Roof.

The many professional friends of Edward Frothingham, editor of the Saturday Evening Herald, will no doubt be pleased to learn that he has just recovered from an attack of appendicitis, and is able to be about again.

Mrs. Beatrice Drew received the Joseph Jefferson diamond medal at Hart Conway's School of Acting of the Chicago Musical College last Thursday, and Joseph Tuckey received the college gold medal. Scores from The School for Scandal and The Merchant of Venice found the table.

Daniel Coffey was before me in the police court the other day for breaking a window, and I continued the case a week, in order to allow Coffey to settle.

L. O. Speers, formerly manager of the Odion Theatre, in Marshalltown, sends me a bill he recently dug up at the "copy" in Dyer'sville, Ia. It announces that "Mr. and Mrs. Jefferson, of New York, assisted by Dyer'sville's best local talent, will be seen in the beautiful comedy-drama, Rip Van Winkle. Best reserved seats at 35 cents, for sale at the jewelry store." Mr. Speers says he hears it didn't please very well, "because the lights failed to work properly for Mrs. Jefferson's skirt dance."

PHILADELPHIA.

Summer Parks Prosper—Supplementary Season at Girard Avenue—Notes.

(Special to The Mirror.)

PHILADELPHIA, June 2.

Souza's Band, that opened the season of Willow Grove Park May 30, inaugurated outdoor amusement for the year, and was the cause of closing several theatres. There are now seven theatres open in the Quaker City, four of which are devoted to vaudeville.

Miss Bob White, after one week's trial at popular prices, gave up the ghost May 31 and ended the season of the Chestnut Street Theatre.

Lovers' Lane is kept alive at the Park Theatre by a series of benefits in which the large department stores and various industrial enterprises share in the receipts. Lovers' Lane will continue until June 24.

The final performance of the Durban-Sheeler Stock company at the Girard Avenue Theatre May 31 was a gala one. Durban and Sheeler made speeches on their retirement, introducing William W. Miller, the new house. There were also happy remarks by the principal members of the organization.

A supplementary season was inaugurated to-night under the regime of Edwin Middleton and Drew A. Morton. Youth was presented in a striking and realistic manner and enlisted the services of such favorites as Jack Webster, Thomas J. McGuire, Edwin Middleton, Drew A. Morton, T. Hays Hunter, James Goodwin, Charles J. Harris, Harry L. Richmond, Ida Glenn, Nellie Callahan, Emma Madden, Marie Warren, Virginia Hanning, Natalie Perry, May Hawkins, and Helen Gravie. The patronage was large and the proceeds for the balance of the week are good.

For the last week of the season at Forepaugh's Theatre the stock organization is appearing in Just Lyons the first three days, closing with The Banker's Daughter. George Lennox and Florence Roberts enact the leading roles in both plays. The usual reception on the stage, bidding a general adieu, takes place after the matinee June 1.

Next season John J. Farrell will appear in The Cattle King and The Bandit King, the dramas presented formerly under the management of James M. Wallick. The experiment will, it is estimated, launch the popular local leading man as a star.

The house of the Empire Music Hall, Atlantic City, N. J., is Alexander Haskin, who inaugurates the Summer season June 9 with the great La Graciosa Show.

James H. Hackett, in The Crisis, opens his Fall season early in September at the Chestnut Street Opera House.

Frank Howe, Jr., and Benton S. Dunn, forming as the Woodside Park Amusement Company, Limited, obtained an injunction to compel Charles A. Kertell, holder of a vending privilege at the park, to permit an examination of his receipts in order that the company may collect its commission.

All the summer parks are open and present attractive features. They are doing a profitable business.

BOSTON.

End of Sub Season—Castle Square Company at Music Hall—Here and There.

(Special to The Mirror.)

Boston, June 2.

The season is ended. The Colonial, Boston and Museum put up their shutters with the end of May, and the Hollis will follow suit June 1. To make up a bit the Columbia will have its frequently deferred reopening Wednesday when the dramatization of Tom Lawton will be produced.

There was a decided novelty to-night when the Boston Music Hall, which has had two years of unquestioned prosperity with continuous vaudeville, changed its policy for the Summer and opened a Summer season with the Castle Square Opera company, under the direction of William G. Stewart. There was no question about the popularity of the opening, for the house was packed and it was universally admitted that The Galata had never been done so well in Boston since the days when Violet Elford and all the original company were here. The Castle Square company is a strong organization, and in respect to the chorus it is especially noteworthy, having been recruited from The Brothers, The New Yorkers, The Little Dukes, and other beauty shows. A noteworthy engagement among the principals was Julius Singer, who was always a favorite here. Clara Palmer was an admirable Malile Summers, full of brightness and charm, and George V. Leslie instantly established himself as a favorite comedian. Frances Miller, Emma Thersell, H. W. Trudnick, Harold Blake, and Edna Hunter also shared the honors, making splendid hits.

The Two Orphans is back again for another revival at the Castle Square, so that the Summer and Winter companies are readily compared. Mary Sanders is in her same character, Louisa, where she shows that she can display pathos even in the ordinary cast places for grotesque humor. Henriette was played by Lavinia Shannon with admirable effect, and Charles Mackay made much of Pierre. La Frochard brings back to the Castle Square Fanny Addison Pitt, who is always a favorite here in Boston. Lucie Jewel brought the part of Marianna into prominence. The Dreamer will revive memories of the Kerklaire June 8.

This is the last week of The Messenger Boy at the Hollis. James T. Powers and May Belmont have both bought tickets for Europe, so as to see the plays in which they have agreed to appear next season.

The Prince of Pilsen is in its third week at the Tremont, and business continues large, the hit being just as pronounced as that which was scored at this house by The Burgomaster a year ago. The houses are well taken by John W. Shannon, Dorothy Morton, Ella Frank, Arthur Donahue, and Louisa Montrose.

Jay Hunt takes a benefit at the Bowditch Square, which closes to-day with My Best Girl

at the matinee and Rip Van Winkle at night.

Ruth Holt, a clever Boston girl with many society friends here, has just gone West to join Richard Mansfield and play important characters for the remainder of the season.

Mrs. M. G. Sutherland, one of the authors of Beaumont, has brought suit for royalties on Joan of the Shoals, which Henrietta Crossman produced last season.

Georgia China did not come to Boston with The Messenger Boy, but has gone to Europe. Flora Zahelle has made a splendid success in her character, but also retains the "Maidie" song.

Opening dates are already announced for the coming season: Museum, Sept. 1, The Four Cohans; Hollis, Sept. 3, David Warfield; Colonial, Sept. 15, Floradora.

Leah Van has joined The Prince of Pilsen, taking the part of Edith. She comes from The Sultan of Sulu.

John Osburn, ticket agent at the Boston, is to go to the Adirondacks for the Summer.

Henry W. Savage is going to London this month to see about the production of King Dodo across the Atlantic.

Lessons Bradley is recovering from the effects of her recent surgical operation, but she will have to remain at the Carney Hospital for a couple of months.

The French delegation to the Rochambeau dedication visited Boston last week, and were entertained while here at the Pope and The Prince of Pilsen.

The last week of The New Yorkers at the Museum saw a deluge of forged tickets. They were written on cardboard, pasteboard, old paper—anything that would get a drink. They bore the name of Al. Belmer, a close approach to Al. Bach, of the organization.

Adelaide Roberts, whose home is in Everett, but who has been a valued member of H. Price Webber's Boston Comedy company, has just received a handsome legacy from a near relative.

Grace Atwell goes to New York as a delegate to the meeting of the Actors' Alliance of America.

JAY HENTON.

ST. LOUIS.

Opera Begins at Delmar Garden—A Political Drama—Stock at Koerner's.

(Special to The Mirror.)

St. Louis, June 2.

Sunday night the regular Summer season of the opera was opened by the Delmar Garden Opera company with an elaborate revival of The Black Hussar. The selection was a fortunate one, for there are a number of beautiful solo numbers for prima donna, tenor and baritone; it is full of stirring marches and strong ensembles and the story is easily brought up to date. Again, this production has not been sung in St. Louis in a number of years.

Maud Williams, the prima donna, is particularly well suited to the role of Minna, and the same may be said of Miro Delamotte's portrayal of Harbert. E. A. Clark, Edward Hughes, J. Charles Harvey, Carrie Reynolds, and Blanche Chapman showed intelligent delineations of their respective roles. A great deal of work was exacted from the chorus, which is not only pretty and vivacious, but of excellent voice. Another feature of Delmar's opera season is the augmented orchestra of twenty pieces, probably the largest orchestra ever employed in a St. Louis Summer opera enterprise. The other attractions at Delmar are doing a thriving business. The scenic railway especially has proven a quite remunerative investment, and the old mill wheel is a close second. The strophechase, midway, with its Carabet de la Mort; art and beauty palace, Darkness and Dawn, Indian village, dog and monkey theatre, miniature railway system, and Streets of India are being liberally patronized. The Delmar Garden Band, under the direction of Signor D. Baffano, is delighting the large crowds with excellent daily programmes. The band will furnish music during the season every afternoon and evening until the curtain rises.

The Beggar Student is underlined.

The Green Stock company at Ellipse Park offer The Octoroon this week, cast as follows: George Payton, Alfred Britton; Jacob McClusky, William A. Tulley; Salom Scudder, Walwin Woods; Feta, Thomas F. Hoier; Sunnyside, Jim Farnett; Paul, Pauline De Vere; Captain Potts, Charles Argo; Wah-no-tah, Thomas Stewart; Mrs. Peyton, Isabelle Winlock; Zoe, Louisa Dunbar; Dora Sunnyside, Della Hale; Grace, Estelle Seafort. Next week, Comrades.

Critics, while admiring the cleverness and the wholesome lessons taught by William Henry Charles Block's new play, John Carver, presented at the Olympic Wednesday and Thursday nights, declared it to be impracticable for stage purposes. Mr. Block's leading theme is the story of municipal hoodlums—certainly one that is fraught with much interest to St. Louisians at this time, but somehow or other people always will attend the-atre to be amused, and if instruction comes with amusement all is well, but they will balk at being preached to in the theatre.

The play shows considerable literary and artistic merit, and it was entertainingly and cleverly produced by Guy Lindsay, and his associates. They depicted very plainly the municipal mischief making of "Ricker," the gas light man, who belied the Municipal Assembly and spread corruption about with a liberal, evil hand. John Carver's virtues as a public-spirited bookkeeper and a City Councilman, who dared do his duty in the face of numerous embarrassments, temptations, and trials, were brought out with the requisite prominence. Finally Carver triumphed over his enemies, who fought him because he would not be bribed, but rather more consideration is shown the bribe givers and takers on the stage than would be pleasing in every-day life. Little Anita Solari, as Annie Flomman, played her part well. Grace Benson, as Ella Kichay, was also good. Mr. Lindsay was very fine. He was given an opportunity to show his genius as an actor and he made the best of the opportunity. The proceeds of the production went to the Fresh Air Mission.

Richard Spamer, as manager for Mr. Block, did much for the success of the undertaking.

Webb Richard, treasurer of the Imperial Theatre, will have his benefit June 6 at the Fourteenth Street Theatre. The attraction will be The Charity Ball, with vaudeville between the acts.

Mary Mannering and Kyrie Belle will appear at the Olympic June 9 in The Lady of Lyons.

Will S. Rising, manager of Koerner's Garden, has arrived in the city to begin the opening of the Summer season. Lillian Kowale, who made such a delightful impression last Summer, will be the bright particular star, and the company will be known as the Sublim-Kowale-Rising Tri-Star Dramatic company. Henry's Royal Italian Band held the

KNUTE BRICKMAN.

Photo by C. G. Anderson, Kansas City, Mo.

Above is a good portrait of Knute Erickson, whom Broadhurst and Currie have signed for five years to star in Swedish dialect plays, beginning next season with The Man from Sweden. Mr. Erickson toured last season in New York and received high praise for the natural way in which he interpreted the title character. He will shortly visit his native country with a view of procuring costumes for his new play and also to fill a short engagement at one of the principal theatres of Stockholm. His tour here will open early in the Autumn.

boards at Koerner's for a few nights but departed for the exposition at Minneapolis. Manager Rising announces that their stock season will open on June 8.

The Elks' Charity Carnival opened at Handlan's Park this afternoon.

J. A. NORRIS.

WASHINGTON.

Joint Stars at New National—Opera at Chase's—Other Matters.

(Special to The Mirror.)

WASHINGTON, June 2.

The new National's season closes to-night with the single presentation of The Lady of Lyons by Mary Mannering, Kyrie Belle, and the special company to the capacity. The performance was received with marked favor. The work of the star was appreciated, and Edwin Arden, Madlyn Archibald, W. H. Thompson, Edward Abela, Mrs. W. G. Jones, Kate Pattison Selten, Brandon Tynan, and Russell Crawford also won praise.

The Abner Opera company reopened at Chase's this afternoon with an excellent performance of Brindisi to a large audience. Pauline Hall appeared in the same part, with William Branderick as Harry and Fred Fraser as Caddy, Alice Hammer as the Countess, and Della Stacey as Javotta. Three matinees a week will be given. The prices will be as usual, 25 and 50 cents, with ice cream and less served, free at every performance. Wang will follow 1.

Harry Corson Clarke closed a five weeks' season at the Columbia Theatre Saturday night with a farewell reception at the close of the performance. If Mr. Clarke can rearrange his tour as to permit of a return, there is a probability of another four weeks' season. At present there is nothing announced at this house, except the appearance of Clara Morris June 9 in a lecture on "Stage Talk," for the benefit of the Art Students' League.

The vaudeville season is closed, Herman's Lyceum concluding Saturday night with the Banta-Sandley company, leaving the field to the Lawrence Hotel and Summer garden and the suburban resorts.

JOHN T. WARD.

CINCINNATI.

Music and Vaudeville at the Parks—Amateurs Active—Trolleyway of the Wells Son.

(Special to The Mirror.)

CINCINNATI, June 2.

An unusually large attendance marked the opening week of the season at all of the Summer parks, and this was undoubtedly the result of the superior quality of the entertainments offered.

At the Zoo Signor Liberati, yesterday, began the second week of his band concerts. On Wednesday evening a special programme of rag time music will be offered, that judging by previous experience, will fill the gardens to overflowing.

The Tuxedo Band and various aquatic performances, together with vaudeville in the theatre, make up the programme at Chester Park. In the absence of regular indoor theatricals the amateurs were much in evidence the past week and gave some very creditable performances.

At the Auditorium on Tuesday evening Mrs. Alpha Barnes Wood's pupils were heard in concert, and at the same time on Friday evening Shirley Walker, the popular gross representative of the Columbia and the Walnut, was tendered his annual benefit by the Davenport Dramatic Club, that appeared in Father and Son.

Mrs. Hayward's dramatic pupils signified the close of the year on Thursday by a presentation of Pinocchio's Trolleyway of the Wells. It was the first performance of the play in Cincinnati and attracted a large and appreciative audience.

H. A. SUTTON.

BALTIMORE.

"Pop" Concerts Continue—Electric Park Opens—Victor Herbert's Farewell.

(Special to The Mirror.)

BALTIMORE, June 2.

Owing to the pronounced success under the management of Victor Herbert, of the "Pop" concerts, they will be continued three weeks longer. Accordingly the Killies' Band of Canada appeared this evening at the Music Hall and was cordially received. The stage was brilliant with the attractive uniforms of the Scotch Highlanders, and in addition to the musical selections the band gave various specialties, including solos on bagpipes and the xylophone.

Electric Park opened this evening for the

specifically request that you make a full investigation as to the facts above cited."

Week Ending June 7:

Manhattan—Mrs. Fiske.

and performance will be reviewed in this next week. A run of several weeks is antic-

The Lambs won each contest by good play. The Lambs were represented by Arthur H. Booth, John H. Booth, and William Collier, while William R. Siegel, Lucian Tharp Chapman, Joseph de T. Lantillon played for the Stars.

Burtha Croighton, now leading woman at Girard Avenue Theatre, Philadelphia, will next season under the management of F. S. Fox in *A Colonial Girl*.

WOODWARD.—John Woodward, at Rutherford, N. J., on May 2, of pneumonia, aged 33 years.

VAUDEVILLE

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A TRIUMPH

Has been achieved in VAUDEVILLE by

VALERIE BERGERE AND CO.

IN BILLIE'S FIRST LOVE.

Produced at Orpheum, Brooklyn, May 19, 1902, and
NOW BOOKED SOLID FOR SIX MONTHS

Keith's
New York
Philadelphia
Boston
Providence
Sept. 1

Address all communications for time
and terms to
ROBERT GRAU,
138 5th Avenue,
New York.

FRANK WESSON AND LOTTIE WALTERS

PRESENTING THEIR LATEST SUCCESSFUL FARSE
HOTEL REPOSE, AND TEACHING HER A LESSON,
By JOHN D. GILBERT. By BERT BAKER.

WM. H. COLBY MRS. WM. H. COLBY

4-COLBY FAMILY-4

MASTER FRANK COLBY LITTLE MISS BYRLE COLBY

Indefinitely Engaged with Hyde's Comedians.

George Fuller Golden

FOUNDER OF THE WHITE RATS OF AMERICA.

FRED NIBLO "The American Humorist."

Retired from Vaudeville. All bookings—American and European—cancelled. Will devote entire time to management of
THE FOUR COHANS
AND THEIR COMPANY.

CHARLEY CASE CHARLEY CASE

The Man that Talks About His Father.

CASE

VAUDEVILLE.

Claude Thardo

65 WEEKS IN BROOKLYN.
P. S.—Howley, Haviland and Dramer Songs.

KEOUGH and BALLARD

AT HOME, CONGER, N. Y.
Ready to negotiate for next season.

DOLLIE MESTAYER

EDDIE GIRARD and JESSIE GARDNER

Now Booking for next season. All Agents, or per address, No. 88 Sixth Avenue, Brooklyn. Telephone 548-B—Prospect, Brooklyn.

MR. and MRS. JIMMIE BARRY

"SKINFLINT"?

MR. and MRS. GENE HUGHES

England's Favorite American Sketch Artists. A Leading Feature of the London Music Hall. Address: 23 Tottenham Square, London, W. C.

SIMON, GARDNER AND CO.

In Will H. Crosby's Rollicking Laugh Frolics,
THE NEW COACHMAN.
TIME ALL FILLED.

SAS. P. DOLAN AND IDA LENHARR

TWO LINGERING HITS.
TAKING CHANCES, and A HIGH-TONED BURGLAR.
Open Time in JUNE. Address 210 West 100th Street.

LONEY HASKELL

One of the best advertised attractions on the Vaudeville stage is that Rascal
"LONEY HASKELL had the house in his pocket last night as he puts it. It is not the stories you tell but it's the way you tell them. He gave the audience a long and hearty laugh."—*St. Louis Globe-Democrat*.
"LONEY HASKELL has a monologue that was about the bit of the show."—*St. Louis Globe-Democrat*.
Such a Rascal, LONEY HASKELL
will take out soon A GOLD WATCH. TIME WANTED. Address June 1st, Farm, Toledo, O.

HAL DAVIS AND INEZ MACAULEY

Present THE UNEXPECTED by Edmund Day.
Specially engaged EMPIRE VAUDEVILLIANS next season.
Management JO PAGE SMITH, 608 St. James Bldg., N. Y.

THE MAGNETIC Sisters Hawthorne

Now Stage by
Winney Warner Publishing Co.
The best I have seen.—*London Standard*.

ARTIE HALL

Played Masonic Temple, Chicago. Forest Park Highlands, St. Louis. White Face
Mighty Fine. Care for It.

JAMES J. MORTON

Booked solid for coming season. Open August 21, 1902, and close Detroit, May 11, 1903. Will also have a new bunch of silly songs and foolish talk.
P. S.—Thanks to Kiew and Erlanger, Ed Bush, Richard Mansfield and Corne Payton for offers.
Would like to purchase a turpentine boat; must be able to read and write.

"JESS" DANDY The Hebrew Parodist,

Will accept a few choice Summer engagements.
Now Booking Season 1902-3 complete.
ALL GOOD AGENTS. Permanent address, Tremont, N. Y. City.

"HAPPY" FANNY FIELDS

Will sail for America June 4 for a short vacation, returning to London to open at the Throil and Oshes Aug. 4, where I am booked for eight weeks.
Time all booked for 1902.
Address WARNER & CO., 20 Wellington St., London.

BERT HOWARD and LEONA BLAND

Read what the Boston Globe has to say:
A Strange Boy is the name of the farce which Bert Howard and Leona Bland present, and in which the former, aided in no small degree by his partner, made a great hit. His wit was as sparkling as champagne while his grotesque phase playing was heartily rewarded. The climax came when he gave an imitation of Frederick, which was undeniably funny. Miss Bland is a pretty and attractive young woman and was well liked.—*Boston Globe*, May 11.
Now Booking for Next Season.

EDMUND DAY

Will write a few sketches this summer.
SUCCESSSES IN 1901-2: All in the Family—Fred Edwards and May Binks; The Unexpected—Hal Davis and Inez Macauley; Are You My Wife—Mr. and Mrs. Gardner Crane; Uncle Phineas; In Trust—Mr. and Mrs. Alfred Kely.
Address PLAYER'S CLUB, 15 Gramercy Park, New York City.

MAX S. WITT Pianist and Composer.

Vocal Classics. Instrumental. Popular Songs.
"The Overcoming Light." "The First Violin" Walton. "The Ninth and the Tenth."
"The Four Seasons of Love." "The Little German Song." "The Little German Song."
Will Accept Engagements to Write Special Music for Every Kind of Stage Production. Address Care Jos. W. Stern & Co., 34 E. 21st St., N. Y. C.

BERT COOTE

Educating English Audiences for American Comedians.

CHARLES HORWITZ

(OF HORWITZ AND HORWITZ).
AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.
The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Guss Hughes in A Musical Substitution, Gussie Edwards and Co. in Mrs. Horwitz's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrow in An American Duke, Mack and Bland in The New Millionaire, Fisher and Lyon in The Electric Boy, and numerous other successes. For terms, or plays, sketches, management, etc., address
CHARLES HORWITZ, care M'Napier, Brewster and Van Tilt, 45 W. 25th St., N. Y.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper-Weekly. 401 STRAND, W. C.

"Buckley" is said to have been the day that a number of people who had been waiting for a long time to see the play, which was to be the last of the season, were disappointed. The play was to be a representation of the life of the late President, in the London style.

The new vaudeville sketch by Jimmy Harte, which was the last of the season, was a very good one. It was a comedy sketch, and was very well received by the audience.

James L. Harte, it is reported, is to be a great success in the future. He is a very good actor, and is very popular with the audience.

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FAIRS AND CARNIVALS.

The Whitehall, N. Y. County Fair will be held at Whitehall, N. Y., Sept. 2-5.

The New York State Fair, at Binghamton, N. Y., is in progress, and the streets are thronged with people.

The American, N. Y. County Fair, at Binghamton, N. Y., is in progress, and the streets are thronged with people.

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and Betty's home are well known and easily accessible. They are a very good family, and are very popular with the audience.

MILWAUKEE, WIS.—Star of E. R. Trotter, manager: Kline and Quinn have the usual weekly crowd of 20 and the performance met with general approval. The bill contained Low Palmer, Harlow and Lamont, Denny and Foster, and the comedy duo of Kline and Quinn.

At the Alhambra an attractive vaudeville bill was offered 20 to a good house. John Levy was the headliner and was received with enthusiasm. Others were Mr. and Mrs. James Collins, the comedy duo of Kline and Quinn, and the comedy duo of Kline and Quinn.

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elephants as a special attraction. The Casino, under management of E. P. Churchill, opened June 1 with an excellent bill, consisting of the Harmony Four, Doreen and Ford, Low Wells, the Sawdust Sisters, and John T. Powers. The Casino will be devoted entirely to vaudeville during the summer and manager Churchill promises first-class attractions, with change of bill weekly. The Casino Concert Band will furnish music for the park and theatre.

PORTLAND, ME.—Family Theatre (James E. Harte, manager): The closing bill of the season, May 24-31, closed to capacity and included Fox and Clark, the T. J. Family, Florence Bindley, Pringle and Dean, Emerson and O'Brien, Franklin and Hart, Thomas A. Russell, and the biograph. The house is to be renovated during the summer and the next season will open about Sept. 1.

WATERBURY, CONN.—Jacques (Jean Jacques, manager): Matthews and Harris in Adam the Second, Markley and Stewart, the Barker Trio, Charles Barry, Little and Pringle, Fawcett and Hilton, Armstrong and Wright, and Frank and George, who filled the house with delighted audiences. May 25-31.

DUNKIRK, N. Y.—Central Park: Regent and Starr's Big City Show May 25-31.—Ann: L. F. Starr, of Regent and Starr's Show, has secured his connection with the Grand Opera House, Providence, and will hereafter devote his time to the road with the new enterprise.

WEST SUPERIOR, WIS.—Glen (W. S. Campbell, proprietor and manager): Week May 25-31: Mable Castle, Bessie Cunningham, Tom Martin, J. W. Kelly, Charles Gilroy, Babe Elin, Marie Myers, Jack Welch, Jack Kelly, George and Pearl, Stevens and Raymond, Shaw and Shaw, and stock.

MANFELD, O.—Lido Park Casino (E. R. Endy, manager): Season opened here May 25 with John Leach, Fawcett, the Millards, Swan and Hill, and the kinodrome; business fair. For 25: Barrett and Leland, Rita Richmond, Maude Scott Price, and the kinodrome.

COLUMBUS, O.—Good business greeted the following bill at Minerva Park May 25-31: The Boston Ladies' Symphony Orchestra, Bertie De Anna, Doyle and Fairman, the Harmony Four, Ray's company, and Arthur and Arthur, who was the act of the bill.

FRANKFORD, VA.—Veranda Casino (Wells and Clements, managers): Robert and Bessie, Barr and Evans, Nellie Burt and Co., Baber and Evans, Clotilde Antonio, and Russell High entertained large and appreciative audiences May 25-31.

PERU, IND.—Boys Park (Washburn River Traction Co., proprietors): Season opened here May 25 with John Leach, Fawcett, the Millards, Swan and Hill, and the kinodrome; business fair. For 25: Barrett and Leland, Rita Richmond, Maude Scott Price, and the kinodrome.

AKRON, O.—Lakeland Casino (Harry A. Harte, manager): Dora Castle, Thompson and Wells, the Alhambra, and the Barker Trio, Charles Barry, Little and Pringle, Fawcett and Hilton, Armstrong and Wright, and Frank and George, who filled the house with delighted audiences. May 25-31.

FOSTERIA, O.—Sam Reeves' Park (George C. Richards, manager): Week 25: J. R. Nugent and Grace Pettit, Richards, Linda McKeever, Castellan and Hall, and kinodrome.

VANCOUVER, B. C.—Rover: Week May 25-31: Lorraine and Harold, James Irvine, Barrett and Leland, May 25-31: large audiences.

DALLAS, TEX.—Cyclo Park Theatre (Charles McAdams, manager): The Marie Fountain Theatre Co. May 25-31 in vaudeville to very good business. They were the season's first.

FRANKFORD, PA.—Dequene (Harry Williams, manager): Season closed.—Academy (Harry Williams, manager): Al. Reeves' Co. May 25-31. Season closed.

MUSKOGEE, WICH.—Lake Michigan Park (W. R. Reynolds, manager): Open season 1-3 with the Barker Trio, Charles Barry, Little and Pringle, Fawcett and Hilton, Armstrong and Wright, and Frank and George, who filled the house with delighted audiences. May 25-31.

FREDERICK, MD.—Park: Week May 25-31: Fowler and West, Frank Clayton, Mr. and Mrs. Hank Whitcomb, and Helene Higgins.

ATLANTA, GA.—New Star (John R. Thompson, manager): Vaudeville May 25-31 to good business.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Adler, Flo—Chicago O. H. 2-7.

Alhambra and Barker—Chicago O. H. 2-7.

Adler, Flo—Chicago O. H. 2-7.

Adler, Flo—Chicago O. H. 2-7.

Adler, Flo—Chicago O. H. 2-7.

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Adler, Flo—Chicago O. H. 2-7.

Adler, Flo—Chicago O. H. 2-7.

Adler, Flo—Chicago O. H. 2-7.

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described in emotional and timely dramatic scenes. Rochester Democrat and Chronicle, April 1.

Robert Conness Helen Strickland

AT LIBERTY FOR LEADS, 1932-3.

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Woodward Stock Co., 1931-2. Gem Theatre, Park's
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Mabel Montgomery once more made a notable triumph in the title part. It was an easy matter to follow Caroline
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